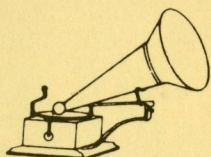


# Hillandale



Journal of the  
City of London  
Phonograph and  
Gramophone Society

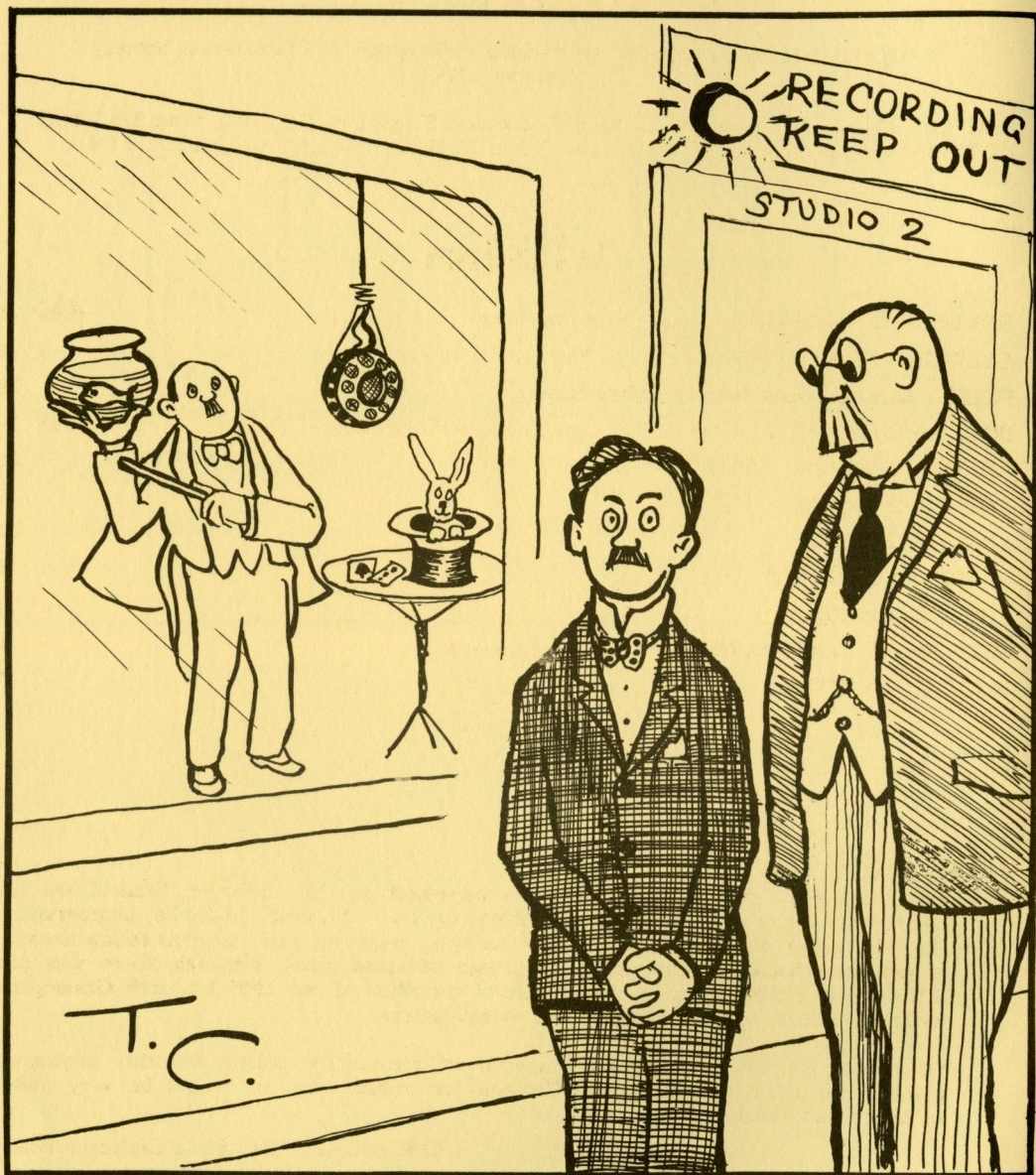
THE HILLANDALE NEWS

December 1985 No. 147

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I begin to wonder, Jenkins, if you have quite grasped the essentials of your job as our new Artists and Repertoire Manager



# THE HILLDALE NEWS

Official Journal of the City of London Phonograph & Gramophone Society  
(founded 1919)

EDITOR: Christopher Proudfoot, [REDACTED]

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### FRONT COVER:

For those who may wonder what has happened to the Chilterns Branch, we have never been content to confine ourselves to the Chilterns, and the photograph on the front cover was taken at a recent meeting when we visited some fellow members in central Africa. There was no shortage of spearpoints, although there was some difficulty in fitting them in the Exhibition soundbox of our 1905 Monarch Gramophone without (Heaven forbid!) carrying out modifications.

Of course, if any member can suggest an alternative source for this photograph, possibly taken on a Gramophone Company recording tour, we would be very pleased to hear from them.

D.R.Roberts (Hon. Sec., Chilterns Branch)

OTHER ILLUSTRATIONS in this issue show advertisements for Homophone records and machines and some of their contemporaries in 1907-8, and a December 1927 HMV promotion showing one of the short-lived 1927 'saxophone horn' models, by then already obsolescent as the first of the Re-entrants were finding their way into the shops.



# HOMOPHONE IN BRITAIN

*This is the first of a series of articles compiled from the researches of Frank Andrews, and from the illustrated lecture which he presented to the Society at Neasden Library, London, in August 1985*

The story of Homophone begins in February 1905, when Hermann Eisner, in association with Carl Gronau and Max Brandt, founded the Homophone Company GmbH at 92 Klosterstrasse, Berlin, with a capital of 700,000 Marks. Eisner had been in business at 93 Klosterstrasse at least four years earlier in 1901, selling 2-minute and Grand Concert-size cylinder records which were (at least, according to his own advertisements) "the finest German recorded artistic, vocal, and talking records." They were certainly good enough to win prizes at a German Foods and Entertainment Exhibition that year. The cylinders were recorded in studios at 9 Avenue de Schleuse.

A disc record factory had already been set up at 92 Klosterstrasse when the new Company was formed in February 1905. Eisner announced that Homophon Records "were to be made with the greatest care and attention, and were to be of faultless quality." The name HOMOPHON, derived from two Greek words meaning "same sound", was intended to imply that the record exactly reproduced the sound of the original performance: sadly, Homophon came no nearer to this achievement than any other record manufacturer of that time.

The first issues were 10" single-sided records. However, on 31st May 1905 the Company moved its registered office to Nos. 5 and 6 Klosterstrasse, whence, in August, it began to advertise its new double-sided records, despite the fact that in Germany and in other countries, The International Talking Machine Company (Odeon Records) of Berlin claimed patent rights in double-sided disc records.

In September 1905 the company issued its first catalogue of Homophon Records. The double-sided discs bore a different serial number on each side; they were, in fact, the matrix numbers, and the records could be ordered by the use of either number. Together with this catalogue came the announcement of a 6" disc. It was styled "Lilliput" even though Albert Schoen & Co. of Berlin had registered the name "Liliput" (with only one midle 'l') for gramophones as from February 1905.

## RECORDING AND PRESSING DATE CODES

Two sets of codes were impressed in Homophon masters in the area surrounding the label. One set gave the date of recording; the other gave the date of the 'daughter' matrix used in the presses.

*The recording date code.* This took the form of two letters enclosing one or two figures, e.g. K 17 V. The first letter signified the month of recording, using A for January, B for February, and so on, but omitting I so that the year ended with M for December. The second letter in the code indicated the year, using the letters of the alphabet running in reverse. Thus, Z meant 1901, Y meant 1902, X meant 1903 etc. Again, the letter 'I' was omitted from the sequence, but 'O' was included. The figures enclosed between the two letters simply indicated the date of the month. It will be seen that the example given above, K 17 V transcribes as October 17th 1905.



The "daughter" matrix. This was simply a matter of running the day, month and year digits together, omitting the '19' from the year. This 18811 decodes as 18/8/11; August 18th 1911. So far as I am aware, the significance of the letter 'A' often found associated with this code, remains unexplained.

Various blocks of serial numbers were used for different nationalities, subdivided according to the type of repertoire recorded. The first British recordings had a 6,000 block; later, a 60,000 block was used.

### HOMOPHONE COMES TO BRITAIN

In June 1906 the Homophon company advertised for the first time in Britain, inviting readers of the Talking Machine News to write to Berlin for the Homophon catalogue. On receiving it they would need to write again to Berlin to place their orders for records. After a few months, however, the Company determined to place their discs directly into the British market. In December 1906 they appointed a German Merchants agent, Bernhard Andres & Company, of Chiswell House, Finsbury Pavement, who immediately began to establish a recording studio and to contract artists. Andres also took an agency for gramophones from the Boma company of Germany.

The launching of Homophon records in Britain found them in competition with twelve other makes of record which were on sale at that time: the American Record Company (Blue Odeons), Beka, Columbia, Favourite, Globos, Gramophone (Record, Concert and Monarch), Imperial and Concert, Fonotipia, Neophone, Odeon and Zonophone. The following month saw the addition of the first Pathe discs to this array. The single-sided Homophons were to sell at 2/6d.; the double-sided at 4/-, but one of the first London dealers, C. Hesse & Co., of Stoney Lane, Houndsditch, advertised the doubles at only 3/6d. that same December. It is probable that both types of record were sent out from the German factory stocks at that time.

Apart from four sides by the Band of the Northumberland Hussars, conducted by H.G.Amers, all the artists listed in the first British catalogue were from France. They included La Garde Republicaine Band, the Johann Strauss Orchestra of Vienna, the Imperial Regimental Band (a cover name for various German service bands), and sundry instrumentalists and novelties. There were singers from the opera-houses of Europe; Werner Alberti, Rudolph Berger, Romeo Berti, Oscar Braun, Gaston Dubois, Rene Fournets, Franz Gautier, Dinh Gilly, Rudolph Hager, Sigmund Lieban, Carl Nebe, Franz Porten, Edoardo Sottolana, Paoli Zucchi, Marie Dietrich, Ida von Shiele-Muller, Betsy Schott, Elsa Szamosy, Hedwig Zimmer, the Paris Opera State Chorus, and the Chorus of the Royal Opera, Berlin. Alberti and Nebe were the subjects of an article in the January 1907 Phono Trader.

By April 1907 Bernhard Andres' recording studios in Chiswell House were in full swing. The first recordings were some songs by the Nigger Quartette, issued in June. The records released that month carried the message "Recorded in London". They were advertised as having one catalogue number common to both sides, although the very earliest labels did not conform to this promise. The lowest catalogue number was 236: the other 235 numbers belonged to those discs which had been featured in the catalogue to date, and which were now re-numbered from 1 upwards. They comprised 150 band items, eight orchestral, nineteen instrumental and fifty-eight operatic vocals.

The July supplement saw the appearance of another British artist, the serio-comic Marie Blyth, who was followed in August by Wilson Hallett, Fred T. Daniels, Edgar Coyle, Charles Coverdale, and some session bandmen under the guise of the Imperial Regimental



10-inch  
Double-Sided.



10-inch  
Double-Sided.

THE  
**HOMOPHONE RECORD**

**3s.** ONLY,

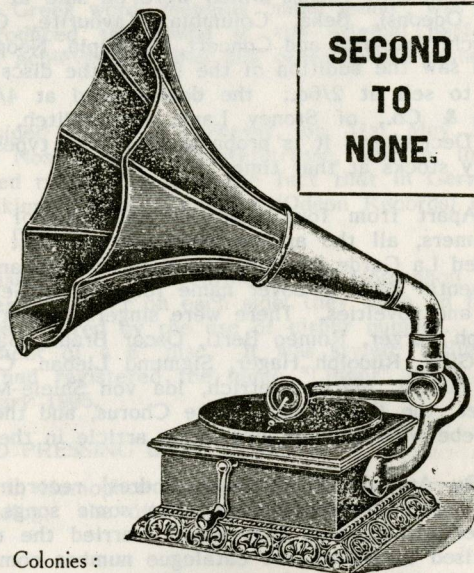
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Band. In August, too, came two new operatic singers, Gertrude Runge and Juan Spivack, whose names appeared in the catalogue but not on the record labels.

By September 1907 two Homophon catalogues were available from Bernhard Andres & Company. One listed only Band and Orchestral items; the other was an international catalogue of French, Spanish, Italian, German, English, Hungarian, Polish and Hebraic titles, and had some 2,000 entries. By November 138 English titles were included, with some by a new tenor, Bernard Turner. Turner had succeeded Ernest Pike as first tenor at Holy Trinity Church, Sloane Square, and had been invited to Berlin to record ten titles. Later the comedian Billy Williams went to Berlin to record some of the many titles he made for the Homophon Company. These examples illustrate that not all the British repertoire was recorded in the U.K. The 'Homophone Orchestra' at this time was a pseudonym covering ensembles both British and German. In October 1908 the British Homophon Records catalogue comprised nearly a thousand titles, and the German company was reporting much business with Spain, Italy and Russia.

Bernhard Andres & Company began advertising as THE HOMOPHONE DISC RECORD COMPANY from October 1908 and this business was later registered as a private company under the name of Andres Bros. & Co. Ltd. The company representative in the north of Scotland at this time was the well-known comic, Sandy MacGregor, who was among a number of Scottish artists to perform for Homophon when a recording expedition went to Scotland in the Spring of 1909. Others were Mackenzie Murdoch, Jock Mills, Graham Moffat, and John Jamieson; the 'cellist J.W.Senior, the champion accordionist Pamby Dick, Walter Dale on the concertina, the Glasgow select choir, the Govan Police Band, and the Band of the Royal Engineers (stationed in Glasgow) conducted by W.H.Cole. MacGregor soon gave up his position as representative and went into the electrical industry but he continued to make records for Homophon on a semi-professional basis. He was still recording for other companies in the 1930s.

Another personality of that time was Mr. E.F.G.Hale, known from his initials as 'Alphabet Hale', who left the Columbia Graphophone Company in February 1910 to join Andres Bros. & Co. Ltd. as a representative. By May 1911, when the British catalogue contained over 900 10" discs, he had been promoted to the position of General Manager of the Homophone business at Chiswell House, a post from which he retired some eighteen months later, about November 1912, to take up a similar position with another German record company operating in London, the Dacapo Record Company in City Road. They, too, had a repertoire of British and Continental artists.

1910 is the earliest year to show evidence that the Homophone Company was undertaking contract pressings from its own matrices for various customers. During that year A.J.Cullum, trading as Lockwood's, in the City Road, was taking delivery of discs bearing Homophon recording and pressing date codes, but labelled 'Colonial Record', a style which became a Lockwood's registered trade-mark in November 1910. The labels bore a legend prohibiting sale of the discs in Britain, indicating that Lockwood's sold them to export markets only.

The German Homophon Company themselves introduced a label in August 1910. This was the Rubin Record, exported internationally from Germany. It began to be advertised in Britain between July and September 1912 by stockist J.G.Murdoch & Co. Ltd., by a North London dealer, Lloyd Thomas, and probably by others. Rubin Records bore the two Homophon dating codes, and the Homophon matrix numbers except with the addition of a prefixed 3 and a suffixed 0. Some of these Rubin masters were used to make Homophons.

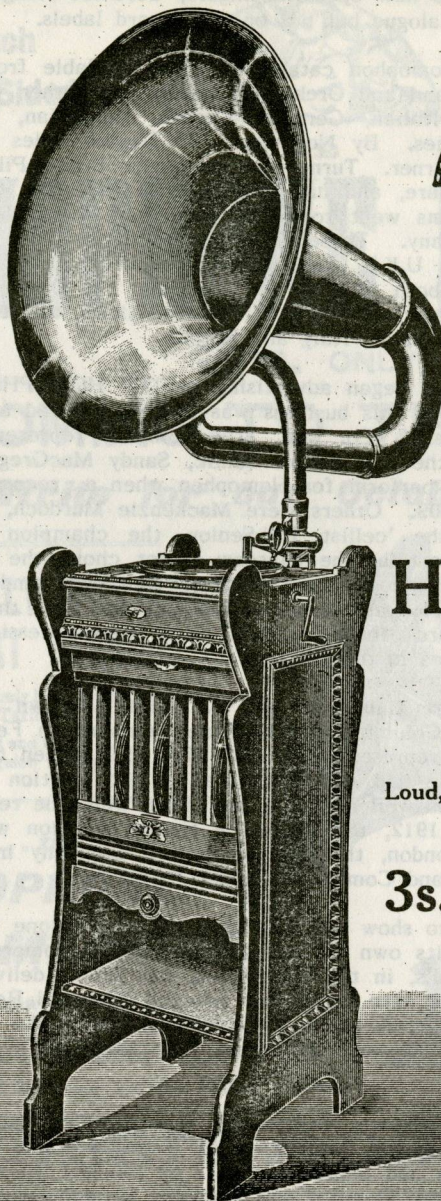


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Machines** from  
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priced machines on the  
market.

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Chiswell House, 133-139, Finsbury Pavement, London, E.C.



Homophon's business in contract work increased. Records were pressed with labels such as HIBERNIA RECORD for an Irish proprietor; GLOBE RECORD, REXOPHONE RECORD, RONDOPHONE RECORD and UNIVERSAL RECORD for businesses in Australia.

An unusual addition to the Homophone catalogue took place about November 1911, when twelve discs recorded by natives of Cape Province, South Africa, were included in the British series, the details being given in full on an inside cover page of the catalogue.

In October 1911 the German company claimed that it was then recording by an entirely new process but gave no intimation of what that entailed.

#### THE HOMOPHON LABEL

From the beginning, Homophon labels featured a naked lady harpist performing to a recording horn which was to be seen protruding from adjacent shrubbery. This trade-mark appeared on the Company's letterheadings and in its advertisements. It was alleged to be a registered trade-mark from February 1905 but I can find no German registration as early as that: it was submitted for registration in Germany in April 1906 and was registered the following June. British registration was applied for in May 1907 and granted in August.

The first label, in black printed gold, would seem to be that styled HOMOPHON RECORD (REKORD? - see below) with the legend "Rein in Ton und Wort" (Clear in tone and speech) around the lower edge. It was followed by the HOMOPHON COMPANY label, which had around the lower edge "Pressed in Germany". In December 1906 this was changed to "Pressed in Berlin". Double gold lines were used for the name styling.

Homophon advertisements in Germany had REKORD spelt thus, but no records with this spelling on the label were sold in Britain during the early years so far as I know. Homophons were introduced into France in May 1906, where they were reputed to have sold at something like 30,000 discs per month during the first year, but I can give no information regarding the labels used there.

In April 1907 Hermann Eisner applied in London for the words HOMO and HOMOPHONE (with the terminal 'E') to be registered as trade-marks in his own name, and this was granted in August, by which time record labels were appearing with the style HOMOPHONE RECORD but with the design otherwise unchanged. In February 1911 the word HOMOPHONE was transferred to Homophon Company G.M.B.H. as proprietor.

In Germany the International Zonophone Company had been taking legal action against the Homophon Company, claiming that the style HOMOPHON RECORD was too similar to its own earlier-registered ZONOPHON RECORD. Homophon responded by submitting the name HOMOKORD for registration and, when this was accepted in November 1907, they announced the change of label style to HOMOKORD. However, this new style was not yet to be used in Britain. Although application for the registration of HOMOKORD was made in London in December 1907 and granted in April 1908, it did not appear on British labels until after the 1914 war. Instead, a different change took place: the discs were labelled HOMOPHON COMPANY G.m.b.H., printed in solid gold lines instead of the double lines previously employed. The words "Pressed in Berlin" continued to appear around the lower edge. A new feature was a single ridge within what had formerly been the smooth area surrounding the label. It was probably during 1909 that Homophon records introduced a double ridge in the label surround, to accommodate the needle at the end of the "run-off".

In May 1911 Andres Bros. & Co. Ltd. advertised 12" Homophone records for the



first time in our trade magazines; they had catalogue numbers in a 2,000 series. Although they were advertised as HOMOPHONES, supposedly with black and gold labels, I have never seen examples of this series except as HOMOCHORDS with the naked harpist trademark, multicoloured, in the upper half of the label. If anybody can confirm that the first of the 2,000 series were issued as Homophones I would welcome any evidence they can provide, and also a full description of the label. Certainly, HOMOCHORD was submitted for registration in that month of May 1911, and was registered in August.

In July 1912 the new Copyright Act of 1911 came into operation, giving lyricists, composers and music publishers a royalty on all newly-recorded works. It required that copyright stamps should be applied to all record labels, but the Homophon Company additionally printed a code number on some of its labels to indicate the copyright owner or owners.

(To be continued)

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## Cylinder Stars On Disc

by Michael Hegarty

For as long as I can remember I have had an interest in old records. In fact I am reliably informed that when I was a very small boy, there was a need to point out other things on the opposite side of the street when passing a record shop. These days I can stop whenever I see such a shop, the only trouble being now that they are few and far between. The following has come to light as a result of finding one disc.

One day, while looking through a pile of records I found a worn old U.S. Columbia of "I'm going to follow the boys" - a popular song of the first war, sung by Cambell and Burr. It seemed rather odd to me not to have given first names, while on other labels artists were still given the prefix Mr. I was taken by their voices and was determined to find out all I could about them and their contemporaries, the American singers of popular songs up to the end of the Great War.

Yes, Cambell and Burr were listed on the Society's reprint cylinder catalogues and many, many times. Albert Cambell enjoyed the distinction of being one of the very first professional record singers and his reputation had been established by the great variety of records he had made. He was of Irish extraction and worked in duet, trio and quartette rather than solo from about 1908. He had discs marketed in the U.K. on Columbia and Rena and when Regal records were first issued in February 1914 there were many by Cambell among them. His singing partner, Henry Burr, made good use of his voice. He was born in Canada as Harry McClaskey in 1882 and it is claimed that he recorded for every American record company. He used several names. On Columbia and Victor, he was Burr but for Edison, until 1915 when he left that company, he was Irving Gillette. He appeared as such on Regal and Rena as well as Columbia.

Close harmony singing was popular in those days and Cambell and Burr were members of many such groupings. Included were the Peerless Quartette, Sterling Trio and the



Columbia Male Quartette, which were sold here as the Regal Male Quartette. Recently I have come across Cambell called by his Christian name in the dialogue of an early 12" Columbia which simply says "Fireside Minstrels" on the label. On a Peerless Quartette record, HMV B-855, "What Kind of American Are You?" the reverse side contains "We'll Never let the Old Flag Fall", sung by Edward Hamilton, a name used by the well-known baritone Reinald Werrenrath, who had sung with John McCormack on records.

Frank C. Stanley, a fine bass singer, often partnered Burr on disc recordings. These often turn up, including the very popular "Red Wing", one of the many Indian songs of the period, as do Stanley's many hymns on Regal. Stanley was organiser and member of the Peerless Quartette along with Cambell, Burr and Steve Porter. Stanley worked for many companies and recorded solo and in duet on the Britannic label, the American Odeon (sold in the U.S. as "Indian Records") and pressed from blue material, and also on Nassau. Some of these discs were announced by the artists themselves, while at the same time being double-faced. Byron G. Harlan was Stanley's partner on many of these and they had worked with success for Edison, Special H "Tramp, Tramp Tramp" being a fine example. Unfortunately, Stanley departed this life in the latter part of 1910.

Walter van Brunt was Edison's youngest star, just sixteen years old when he began to record cylinders in 1908. He used the name Walter Scanlan often; I suppose it was a more Irish-sounding name for such songs as "Mother Machree" (Mother of My Heart), "My Wild Irish Rose", "Sweet Inniscarra" (a hamlet in Co. Cork). Van Brunt sang many such songs but on Columbia and Columbia-Rena some excellent records of his can be found under the name Herbert Scott, and this name was used also on other labels when he shared duets with the most popular contralto of the early days, Ada Jones. Some time ago, I happened upon a Phoenix record, a label introduced in 1913 to combat the Gramophone Company's Cinch in the lower price field by Columbia. It was most surprising to find under the pseudonyms of Norah King and Edward Ross, the pleasant voices of Ada Jones and van Brunt. Some time later another Phoenix revealed Edward Ross teamed up with a Vaughan Hughes to sing "Mobile Bay". Hughes turns out to be Henry Burr once more. Perhaps these names sounded more British than their real ones for the markets at which these discs were aimed.

In conclusion, mention should be made of one of the phonograph's top artists, Billy Murray, the American born son of a County Kerry blacksmith. Recording from the early times, his discs appeared on the U.K. on Gramophone Concert, HMV and a few Columbias, but all under his own name. With the advent of radio, many of these artists changed sides, for a time at least, and in some instances disappeared from the scene, and a change in material style brings to an end my favourite period.

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#### GETTING THE DIRT OFF ... GO EASY ON THE STERGENE!

On Page 263 of the October issue, Ken Loughland recommended the use of Stergene for cleaning records. A misprint caused the amount needed to read 'one cupful' to a litre of water; this should be a capful (i.e. the cap of the bottle). Our apologies to any member whose grocery bills have suddenly started to increase!



# HELP!

Officers of a society such as ours often receive letters from complete strangers seeking help with their research or collecting. One is sometimes flattered by the apparent (and usually unfounded) faith of the correspondent in our ability to provide instant answers to questions that may be obscure, simple, complicated or just plain impossible! Here are three requests for help that have been received recently. If anyone can help any of these enquirers at all, please do so; their addresses are given for that purpose.

I am interested in collecting details of records made by Landon Ronald ('Sir Landon Ronald' after 1922). He accompanied Melba, Patti, Calve and other singers, although his name is not always mentioned on records - as was the custom! He also conducted the Royal Albert Hall Orchestra and the New Symphony Orchestra.

I would also be interested in details of any catalogues he is mentioned in, between about 1900 and 1937. Many Thanks.

Bridget Duckenfield

Surrey

CARL BRISSON: H. Lugover, of 45 Primrose Avenue, Blackpool, FY41 2LL, is looking for Carl Brisson material - books, photographs etc.

EARLY AMERICAN SHOW MUSIC: Jack Raymond, Falls Church, VA, USA 22041, is interested in recordings of American show music of the 1890s to 1920. He reckons there were about 240 such recordings made, and wishes to re-issue as many of these as he can find in l.p. form, to prevent their being lost for ever. The list which follows shows some extremely important recordings of which Mr. Raymond has been unable to find copies anywhere, and it is hoped that some of them may be in Members' possession.

## CASTLES IN THE AIR, 5 May 1890

DeWolf Hopper: You Can Always Explain Things Away (Contemp: CYL/Col 3" brown wax)

## 1492, 15 May 1893

Favor: The King's Song (Contemp: CYL/Col 6544) (1897: CYL/U S Phonograph Co)

Favor: Isabella (1897: CYL/U S Phonograph Co)

Favor: Newsboys' Chorus (1897: CYL/U S Phonograph Co)

Favor: My Little Star (1897: CYL/U S Phonograph Co)

## AN ARTIST'S MODEL, 2 February 1895

Maurice Farkoa: Laughing Song (1898: 78/Berliner(E) 2128)

Farkoa: Trilby Song (1895: 78/Berliner 920)



THE WIZARD OF THE NILE, 4 November 1895  
Frank Daniels: My Angeline (1896: 78/Berliner 1000)

THE TOREADOR, 17 June 1901  
William H Thompson: In the Moonlight with the Girl You Love (1902: CYL/Edison 8044)  
Thompson: Toreador's Song (1902: CYL/Edison 8245)

THE SUPPER CLUB, 23 December 1901  
Thomas Q Seabrooke: The Maiden with the Dreamy Eyes (1904: 78/Col 1736)

SONS OF HAM, 3 March 1902  
Williams: My Castle on the River Nile (1901: 78/Vic 991)  
Williams: My Little Zulu Babe (1901: 78/Vic 1084)

THE BELLE OF BROADWAY, 17 March 1902  
Thomas Q Seabrooke: There's a Little Street in Heaven They Call Broadway (1904: 78/Col 1733)

THREE LITTLE MAIDS, 10 May 1902  
G P Huntley: Algy's Simply Awf'illy Good at Algebra (1902: 78/G&T(E) GC2-2762)

THE CHAPERONS, 5 June 1902  
Walter Jones: Somehow It Made Him Think of Home (Contemp: 78/Vic M-3622)  
Joseph C Miron: My Low C (Contemp: Vic M-3621)

WHEN JOHNNY COMES MARCHING HOME, 16 December 1902  
William H Thompson: Katie, My Southern Rose (Contemp: CYL/Edison 8315)

GYPSY LOVE, 8 January 1910  
Marguerite Sylva: Melody of Love (1911: CYL/Edison 28001)  
Sylva: I Will Give You All for Love (1911: CYL/Edison 28003)  
Sylva, Arthur Albro: Love Is like the Rose (1911: CYL/Edison 28002)

SINBAD, 14 February 1918  
Hare: Avalon (1920: 78/Emerson 10274)

SALVATION ARMY RECORDINGS: Robert L. Webster, of [REDACTED] Dublin (himself a Bandmaster) is interested in early recordings of the Salvation Army Bands, particularly those made for Zonophone in 1902 and 1905. He has one of the former, X40190/1, which is identified as a Salvation Army record in the 1908 Zonophone catalogue but not on the record label. The 1905 recordings were mostly made by the Salvation Army Staff Band.

A note received by Mr. Webster from the Salvation Army on the subject includes the following comments:

"In all probability the cornet soloist was Bandmaster Herbert Twitchin, who played a solo accompanied by Adjutant Harry Green (of the ISB at the piano) and another, for which the Bandmaster accompanied himself at the piano. If the vocal soloist



was a male voice it was probably Louis Bocker, of Regent Hall, who made Army musical history when he sang a verse of 'Abide with Me', accompanied by the Band, in the forecourt of Buckingham Palace in 1910 on the Sunday following the death of King Edward VII. This was the 'Rink's first visit to the Palace.

Quite a number of recordings were made by Zonophone at that time (1902), including addresses by the General, instrumental and vocal solos and group singing (unidentified). Owing to many of the records being indistinct and generally unsatisfactory - chiefly because of the undeveloped state of the invention - the sale was, after a time, practically discontinued by Trade Headquarters. An improvement in the development of technical matters, however, led, in January 1905, to an announcement being made that several records would soon be available, mostly of selections by the Staff Band. These were listed as 'Reign, My Saviour', 'Comrades, Arouse to the Call', 'Onward, Christian Soldiers', 'The Regent Hall March', 'Steadily, Forward March', 'Swedish March', 'His Love Can Ne'er be Told' and 'Vital Spark'.

These arrangements were listed, with others, in the Zonophone catalogue in April 1906. It is regretted that a complete list of artists is not available. The practice of identifying the names of individual soloists was not then encouraged.

Some further recordings were made for Pathe by the Chalk Farm Band in 1912."

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# Review

## EDISON DIAMOND DISC RECORDS

### Reprint of 1924 Catalogue

I have long coveted an Edison Diamond Disc catalogue but have never been fortunate enough to lay my hands on one. Now R.C. Robinson of Canada has filled my long felt want with an excellent reprint of the Company's catalogue of 1924.

Not only is Mr. Robinson to be congratulated on his enterprise and initiative in making this reprint available, but it is also evidence of the fastidiousness and attention to detail that animated the Edison company to produce such a catalogue in the first place. It is, however, very much more than just a listing of discs because it is also a source book on which research and discographies can be based.

The layout is certainly among the most comprehensive that I know. The four hundred and forty Edison artists listed are not only catalogued as to "talent" - Edison's word for performers of every kind - but are cross-referenced in several ways. The 14,000 or so titles are listed alphabetically and by performer, some with brief biographies. Further, the records are grouped under some ninety subject headings, such as Band records, banjo records, dance records, records with explanatory talk, Christmas records, 'songs of other days' and so on. In fact it would be difficult not to find any disc about which information is sought.

To take a case in point, for comparison purposes I wanted to identify the Diamond Disc equivalent of Blue Amberol 4050 - "Oh, Joe Please Don't Go", sung by Al Bernard and Frank Kamplain. The disc was easily found under all three references, the title, and the two singers, and I was able to advertise for and obtain the Diamond Disc I wanted specifically by number.

I can, in fact, only find one way in which this reprint can be faulted. It claims to include in its twenty-eight page supplement all records issued since 1924, but I cannot substantiate this. This reprint does, though, report the Diamond Disc at almost its full flowering because thereafter it was downhill and to extinction in 1929.

Can I here put in a plea for a greater appreciation of the Edison Diamond Discs. True, at times they can be abominable, sometimes worse than the 'Damberols' dubbed from them. On the other hand, certain Diamond Discs in good condition, played on an Official Laboratory Edison Phonograph can give a 'purity' of playback that has to be heard to be believed. After all, in the Edison Tone Tests the majority of audiences couldn't tell the difference between a live performer and his recorded performance, and you can't do better than that.

Mr. Robertson's reprint is a veritable storehouse of the material to be found on Diamond Discs. That storehouse isn't cheap at \$29 - American dollars - but you do get a lot of book for the money: nearly 2lbs. of it with over 500 pages. Only a limited number were reprinted, and over half have already gone. My advice to any Hillandale enthusiast is to get a copy while it's still available:- from R.C. Robinson, [REDACTED] (\$29 U.S. by money order or equivalent).

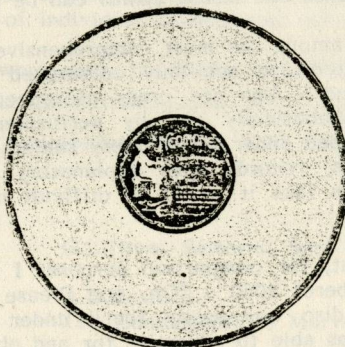
Joe Pengelly



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# AGM

Report of the Annual General Meeting of the City of London Phonograph and Gramophone Society at Oldbury, Birmingham, September 14th 1985

In the Chair: the Retiring Chairman, Christopher Proudfoot

Apologies for Absence were received from Ted Cunningham, Peter Martland and Suzanne Lewis.

The Minutes of the 1984 AGM had been printed in the Hillandale News and were taken as read. Their adoption was proposed by Christopher Proudfoot and seconded by Frank Andrews. There were no matters arising.

Chairman's Report: The Chairman remarked that, after twelve years, this day marked the end of an era for him. He recalled several senior members of the Society who had departed in that time, supporters such as John McKeown, Jim Dennis, Bill Brott and Sidney Carter, but there was also a continuing influx of young members. Our most recent achievement was the publication of Frank Andrews' comprehensive listing of 10-inch Columbia records, which had been typed by Ted Cunningham.

Adoption of the Chairman's report was proposed by George Frow and seconded by Phil Bennett.

Secretary's Report: The Secretary was on holiday, but had written that she had nothing outstanding to report.

Treasurer's Report: Mike Field reported that the cost of the magazine, stationery, room rents etc. was just covered by the income from subscriptions, advertisements and royalties and he therefore proposed that the subscription rate should not be increased. Royalties (from Phonoparts) had amounted to £316. The Booklist made a profit, which would pay for further projects such as the Columbia listing. He proposed that the Booklist should be run by Dave Roberts as a separate account in future, saving the Treasurer much work. This was seconded by John Booth and agreed. The subscription proposal was seconded by Chris Hamilton and agreed.

Frank Andrews proposed a vote of thanks to Dave Roberts for his work in the Booklist and this was seconded by Christopher Proudfoot and agreed. Frank Andrews also proposed adoption of the Treasurer's Report, seconded by Dave Roberts and agreed.

The Treasurer reported that the Hon. Auditor had examined the books and reported them to be in order.

Election of Officers and Committee: The only nomination for the Chair was Ted Cunningham, who was proposed by the outgoing Chairman and seconded by Timothy Massey. Ted Cunningham was then voted in nem. con., and a message from him in sunny France, expressed in characteristically witty terms, was then played on tape.

In the new Chairman's absence, Christopher Proudfoot agreed to preside over the rest of the meeting, and a new Vice-Chairman, Peter Martland (also on holiday) was elected, proposed by Dave Roberts and seconded by Timothy Massey. Mike Field was willing



to stand again as Treasurer and was also elected, proposed by George Frow and seconded by Chris Hamilton. The Committee, to consist of Frank Andrews, Len Watts, Christopher Proudfoot and Tom Stephenson, was proposed by Chris Hamilton, seconded by Timothy Massey and elected.

Election of Auditor: Frank Andrews proposed that Mrs Legge be elected Auditor for the ensuing year, and Phil Bennett seconded. It was agreed that a token gift of a £20 Boots gift voucher be sent.

#### Programmes 1985-6:

The following programmes were agreed:

October 22	Free-for-all, theme 'London'
November 19	Peter Martland, Politicians on Record
December 17	Ken Loughland, Growing up with the Gramophone
January 28	Gordon Bromly, More Operatic Artists on Pathe/Edison
February 25	Ruth Edge and Leonard Petts, Arrival of the 10" & 12" discs
March 25	Chris Hamilton
April 29	Ted Cunningham (provisional)
May 27	Mr. Gooch (ex EMI) (provisional)
June 24	George Frow
July 29	Len Watts
August (Neasden)	Frank Andrews
September 30	To be confirmed
October 4	AGM at Pyrford, Surrey.

The President asked if anyone from the Midlands or Severn branches might like to come to London to present a programme, perhaps three or four could share the programme and come in one car.

#### Any Other Business:

The President thanked Christopher Proudfoot for the work he had done for the Society. He had brought youth to the leadership, and they had been twelve happy years. He had saved the Society a considerable amount of money as Editor. The President welcomed Ted Cunningham to the Chairmanship and wished him many successful years.

Frank Andrews proposed a vote of thanks to Mike Field for the accounts.

Phil Bennett drew attention to the 70th Anniversary of the Society, due in four years' time. He suggested that a suitable commemorative document should be produced. Christopher Proudfoot pointed out that all the available history of the early days of the Society had already been printed in the magazine by Frank Andrews, and that there was very little more to find, since the magazine went back only to 1960. He was not in favour of a compilation of articles from the magazine at present, with most previous issues still available, and many of the early articles not always accurate in the light of more recent research. It was suggested that older members might write some reminiscences for the magazine.

There being no further business, the acting Chairman declared the Meeting closed.



## To the Editor

### COMPUTER CATALOGUING

Dear Christopher,

M.J.Lambert's article in the October issue, under the above heading, contains a number of facts and figures which are incorrect. Contrary to the ideas expressed, the modern home computer is admirably suited to the task of record cataloguing, and a system for this will cost a great deal less than the prices quoted.

A Commodore 64 computer, disc drive and printer can be bought as a package for around £400 or so in Britain. This system can use an ordinary television as a display screen or a dedicated monitor could be purchased at around £190, but this is not essential.

This computer has a memory of 65k, not all of which is available for storing data of course, but for our purpose this is irrelevant anyway. The computer's memory will hold the "Database" program we are using to do our cataloguing; all the stored information goes on to the diskette, so with proper organisation you are limited only by the capacity of the disc, and of course your data can be filed over several discs.

I don't know where the author has been hiding for the last few years, but it is quite wrong to suggest that a program is not commercially available to do this job. For the Commodore (or most other popular home micros) there are a whole host to choose from, most of which require no "computer expertise" to use successfully. I can only assume that the article was written ten years ago and the Editor has been hanging on to it. New home micros on the market now or due for release soon offer even more processing power at an affordable price.

I am in the process of putting my extensive record collection on file using my 64 and a program called "Superbase"; this files all my information on disc and the stored data can be sorted and displayed alphabetically, by catalogue number, artist, label or by any other criteria you choose. I could, for example, instruct the computer to print a list of all the records on file by a particular artist. I suggest that Mr. Lambert visit his nearest home micro shop and talk to an expert. I must emphasise that anyone seeking further information should visit a shop devoted to computers, not a High Street chain, where the assistants aren't usually very well informed. I should also point out that any such system requires only one disc drive, not two. All making of back-up copies of data discs requires only one drive. I apologise for rambling on, but I feel that the whole article was so misleading that I had to put the record straight.

Yours sincerely, R.A. McCreadie  
Bahrain

*Mr. McCreadie is quite right in suggesting that the Editor had been hanging on to Mr. Lambert's article; it arrived in October '84, when, as mentioned in Edchat last December, there was a sudden glut of articles. So the figures quoted were indeed one year (but not ten!) out of date. Our apologies to both Mr. Lambert and Mr. McCreadie. Would anyone else like to take up Mr. Lambert's invitation for further comments? - Ed.*



1960

Dear Christopher,

"Hillandale" may not be the most appropriate place to dispute a point on the history of public transport but I'm afraid it has to be said - Ted Cunningham has got it wrong. In his article on the events of October 1960 he asserts that in Sheffield the last British tram took its last official journey. Oh dear, what about Glasgow, where trams ran until September 1962, or, for that matter, Blackpool, where they have never stopped?

Glasgow

Yours sincerely,  
John E. Cavanagh

#### A NOTE FROM THE PRESIDENT:

We would like to acknowledge receipt over the year of:-

DE WEERGEVER

Dutch-language magazine for the Dutch Phonograph  
and Gramophone collectors. Editorial address:  
[REDACTED] Amsterdam.

GILBERTIAN GOSSIP

Journal of the W.S.Gilbert Society. [REDACTED]

[REDACTED] to whom membership  
enquiries should be made.

## London Meeting

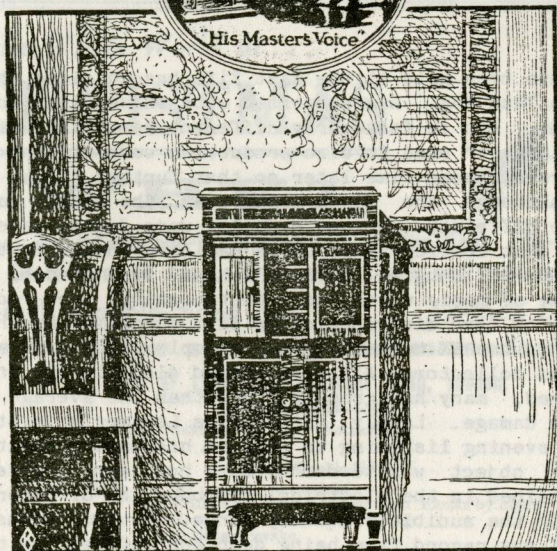
OCTOBER 1985

The evening was devoted to our annual "Free-for-all" recital. The theme was set at the Annual General Meeting as London, which brought to mind such names as Eric Coates, Albert Ketelby, Haydn Wood and Noel Coward. Locations referred to in orchestral renderings included The Horse Guards, Around the Marble Arch and Hampstead Heath. Songs about London are legion, and among those heard were 'Down Vauxhall Way' (Carrie Herwin with composer Herbert Oliver at the piano), 'Riding on Top of a Car' (i.e. tramcar) sung by George Lashwood, 'From Chalk Farm to Camberwell Green' (Gertie Millar), 'Come With Me down Regent Street', 'Gog and Magog' by Herbert Oliver (Dawson and Coltham), 'The Tuppenny Tube' on a Berliner (Shepherd's Bush to London tuppence all the way!), 'In Old Piccadilly' and 'London River' (Harry Dearth), 'The Tower of London' (Dan Leno), 'The Changing of the Guard' (Malcolm McEachern), 'London Pride' (Noel Coward), and 'A Room in Bloomsbury' from Sandy Wilson's show 'The Boy Friend'.

Electric recording in 1925 made location recordings possible, and examples of these were: 'Bow Bells', 'Impressions of London' (Street noises and the bells of St. Margaret's, Westminster) and 'A Sound Picture of Great Britain' (made for the Festival of 1951).

This proved to be a very enjoyable evening, thoroughly appreciated by those few present. It is a pity that not more attended.





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# Regional Roundup

MIKE FIELD

Four meetings have been held at the East Fife branch since the last roundup. The first, held on the 14th Aug. was concerned with those discs which appear at first glance to be the same, but in fact carry different renderings of the piece by that artist. When the "stamper" used in disc production wore out, the artist was required to repeat the performance some time later so that further issues could be made. The result was that although the discs might bear the same catalogue number, the performance could be different. Various examples were demonstrated and the theme was carried on into the next meeting where Chris Hamilton showed further instances. The third meeting, held at Douglas Lorimer's home, was devoted to a varied and interesting programme of music which had, in the main, been recorded in the early part of the century for home distribution in East European countries. Little of this material has reached the UK market and the examples played were obtained through dedicated dealers and collectors. All were played electrically on the night because, as Douglas explained, many had grooves finer than the average and a steel needle could do irreparable damage. Lastly, at Douglas Lorimer's invitation, members spent another interesting evening listening to some of his vast collection of records. On this occasion, his object was to demonstrate how many varied and interesting effects can be obtained in the electrical reproduction of records by varying the frequency response in the audible frequency range. By this means, it is possible to alter the sound of any record from being deep and muffled (ie too much bass with suppressed treble) to being shrill and squeaky (ie too much treble with suppressed bass). Also, by means of electronic processing, the tone of an otherwise "dead" record showing no resonance such as it might sound if recorded in completely carpeted room, can be made to sound much more natural and alive by causing each note to linger just that fraction of a second thus giving it a slight echo. With his comprehensive range of electronic equipment, Douglas is able to make even the oldest or poorly recorded disc sound acceptable and to bring out qualities impossible with acoustic apparatus.

The first of recent Midlands Branch meetings started with a discussion of forthcoming events and continued with one of Ray and Geoff Howls' popular musical quizzes where excerpts of all sorts of 78s are played with members being required to identify the artists, bands, music etc. At a second meeting held on 21 Sep., Wal Fowler presented a series of vintage(?) video films. Among the many artists featured were Glenn Miller, Jimmy Dorsey, Rob Wilton, Frank Randle, Will Hay and many others. A most enjoyable programme and painstakingly researched.

To avoid any accusation of male chauvinism, Lawrie Wilson presented a short programme of female singers at the last Severn Vale meeting. He concentrated on the lighter side to show that the enjoyment of "serious" music does not have to be hard work! Among the artists presented were Victoria de Los Angeles, Conchita Supervia, Kathleen Ferrier, Zar Dulukhanova and many others. Lawrie's programme was on tape, which was fortunate because for as long as anyone could remember, no one had brought an acoustic gramophone!

This the last of the Roundups for the present. A series of Regional profiles is planned for next year, where the aims, programmes and membership of each Branch will be described. Branch correspondents please note!



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**Latest Titles specially recommended:—**

**EARL OF LONSDALE'S MILITARY BAND, London.**

{ 12-Inch Double-Sided.

{ 2—63009 Selection I. from "Butterflies"  
" II. " "

{ 10-Inch Double-Sided.

{ 63029 (1) O Come all ye Faithful.  
(2) While Shepherds watched their Flocks by night.  
{ 63030 (1) Hark! The Herald Angels Sing.  
(2) Christians awake.

**FAVORITE MIXED QUARTETTE, with Organ Accompaniment, London.**

{ 69078 While Shepherds watched their Flocks by night. { 69079 Christians Awake.  
{ 69081 O Come all ye Faithful. { 69080 Hark the Herald Angels Sing.

**FAVORITE MALE QUARTETTE, with Organ Accompaniment, London.**

{ 69075 Lovely night.  
{ 69076 The Long day closes.

{ 69077 It was a lover and his Lass, Duet, Miss JESSIE BROUGHTON and Mr. HARRY THORNTON, London.  
{ 65135 Loving smile or Sister kind. Mr. HARRY THORNTON, with Organ Accompaniment.

**Mr. B. TURNER, Tenor, London.**

{ 65154 I'll sing thee Songs of Araby.  
{ 65155 Once Again, SULLIVAN.

**Mr. HAROLD WILSON, Tenor, London.**

{ 65148 Come, be my Rainbow.  
{ 65164 When the Berries on the Holly.

**Mr. W. PLATT, Basso Profundo, London.**

{ 65157 To Anthea, by HATTON.  
{ 65158 Never give in, by DOLORES GRENFELL.

**Mr. FRED. VERNON, London.**

{ 67071 Far away in Australia!  
{ 67072 Whack Fol-the-Diddle-Oh.  
{ 67073 Put a bit of Powder on it Father.  
{ 67074 Oh! Oh! Antonio.  
{ 67075 John Willie.  
{ 67076 Call round any old time.

**Mr. WILL TERRY, London.**

{ 67079 Oh! Oh! It's a terrible tale.  
{ 67081 Carolina Brown.

**As well as a well-selected REPERTOIRE of DANCE MUSIC for CHRISTMAS.**

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## THE PHONOFAIR

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This year's Society phonofair was held at the Teacher's Centre at Oldbury on the 14th Sep. and was organised and hosted by the Midlands Branch. This venue, which has been regularly used for the Midlands' Branch own annual events and for a previous Society Phonofair, is eminently suitable for this type of function. Situated conveniently close to the M5 motorway, there is a large room for trading stalls, a sort of entrance lounge where quiet discussions with old friends can be held and a good sized cafeteria which also provides room for members exhibits in the Concours competition. Most of the Society's elected officers were present and especial thanks are due to Mrs. Frow for her sterling efforts as doorlady! Dave Roberts and Len Watts operated the Society book stall and seemed to be doing a roaring trade as usual.

The many trading stalls perhaps dominated the proceedings with machines, records and spares being sold during the day. An especial effort was made by the organisers to ensure that trading did not begin until the appointed time and therefore ensure a more even distribution of any goodies! Possibly as a result the stalls kept going longer than usual. There is no doubt that the trading aspect of a phonofair is a great attraction to many members and although some may question the acceptability of trading in the house of Phonos, such activity will always be a popular feature. After all it is (generally) all in the family so to speak, so what better opportunity is there to acquire or dispose of a desirable object?

The annual competition attracted a small but high quality entry with Fred Perks winning the prize for the best gramophone with a Diamond Disc machine and Paul Woollons winning the phonograph prize with his Opera. It's a pity the entry was not larger. There are a number of reasons to enter; first it gives members a chance to examine a good range of machines. Secondly it allows a proud owner to show off a treasured possession and perhaps encourages the restoration and care of machines in general. The selection of the winners could not be more democratic and impartial and the winning machine does not have to be some exotic or rare beast! Let's hope for a really bumper entry next year at Pyrford.

A well received innovation was a virtually non-stop performance by Mr. Ray Badham on the piano with a programme of popular music both ancient and modern. Gerry Burton displayed part of his extensive collection of gramophonic post cards on the wall of the cafeteria and was on hand to answer any questions. It is quite surprising to see the variety and number of cards related to this theme. The excellent catering was provided by Midlands member Peter Edwards ably assisted by a friend - thanks are due to them both.

By general consensus it was a good day where the unstinting efforts of the Midlands Branch hosts were rewarded by a good attendance.

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### NOW FOR SOME MORE CENTENARIES

Before the last Hillandale for 1985 has been filed away with its predecessors and we prepare ourselves for the New Year, I think we should take a little time to reflect on some important figures born just over a century ago.

Jerome Kern, that master of the popular song, was born on January 27th 1885. So many shows from the past have been completely forgotten. This fate will never befall



Kern's 'Showboat' which stands, along with his vast catalogue of 'classic' songs, as a lasting tribute to the composer.

A few months after Kern's birth (on June 26th, in fact) Frieda Hempel was born in Leipzig. While she was studying at the Leipzig Conservatoire, the Kaiser heard Frieda singing at a students' concert. He arranged an engagement at the Royal Opera House for her and shortly afterwards she appeared in London as Bastienne in Mozart's opera 'Bastien und Bastienne'. At a New York concert, Hempel impersonated Jenny Lind, during a celebration of that great artist's centenary.

The contralto Sigrid Onegin was born in Stockholm in 1885. She first appeared as a concert singer in 1910, but soon discovered that her talents, especially as a linguist, were ideally suited to the world of opera.

In that same year, Aureliano Pertile was born in Montagnana in the province of Padua. During a spell at a small Italian opera house, Pertile was heard by Toscanini. After this he was appointed as principal tenor at La Scala, Milan. Following Caruso's death, he was engaged for the Metropolitan Opera House, New York, by Gatti Casazza. In June 1927, Pertile made his London debut in 'Aida'.

Now for New Year's resolution number one: "I must find more material for Hillandale....."

J.E.Cavanagh

#### BOOK NOTICE

THE STRAUSS FAMILY - Portrait of a Musical Dynasty, by Peter Kemp  
(Published by the Baton Press, [REDACTED] Kent, 182pp., illustrated, £9.50)

This is a well-written, profusely illustrated history of the six members of the (Johann) Strauss family who were prominent in Austrian musical matters for over a century.

Of particular interest to members is the chapter on Johann Strauss III, who made at least 158 cylinders for Edison, 12-inch records for the Columbia (British) company and discs for Parlophone and others. He was for a time musical adviser to Edison's Berlin studios. The book is highly recommended, good value at today's prices, and a worthy candidate for your Christmas list.

George Frow

ON THE SUBJECT OF NEW YEAR'S RESOLUTIONS AND CHRISTMAS LISTS, HERE'S WISHING ALL MEMBERS OF THE CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY A HAPPY CHRISTMAS AND A SUCCESSFUL NEW YEAR.

(That is to say, keep adding to your collections and writing about your acquisitions for the HILLANDALE NEWS.....)



# Waxing Lyrical

by Colin Johnson

It's amazing ... you spend years and years doing a job until it's almost second nature and then there's a change in technique and you are like a raw apprentice again. Take interviewing, for example. I have been a journalist for twenty-two years, and for the past thirteen have worked for BBC local radio in Kent as a news reporter, interviewer and newsreader. Politicians and showbiz personalities hold no terrors for me and the microphone is just an everyday part of the job. But put me in front of the recording horn of a phonograph and I dissolve into a stuttering, stammering, incoherent wreck. I know that Edison, Gladstone, Florence Nightingale, Caruso et al. have all done their bits into the horn, but for them it was new technology. While the rest of the world learns to live with the technology of today, I had to un-learn the world of electronics, magnetic tape, co-axial cables, DIN plugs, dB's etc. and come to terms with old technology. And the reason for the trauma ... a feature item for one of BBC Radio Kent's current affairs programmes with Duncan Miller, of Miller Morris fame.

When Duncan told me at a London meeting earlier in the year about his new batch of vinyl cylinders plus the announcement of the Miller Morris Home Recording competition, I decided that the enterprising ventures of M-M should be made known to a wider audience. With the Miller half of the enterprise living within the administrative County of Kent, here was a ready-made feature. My boss agreed it was a good idea and he also decided that it would make a good photograph for the Radio Times.

Now for some reason best known to my subconscious, I had the crackpot idea of recording part of the interview on wax cylinder. So armed with a portable tape recorder, microphone, spools of tape and this bright idea, I presented myself at the Miller abode. Mr. Miller senior fulfilled my obligations to the Radio Times' picture editor, armed to the teeth with enough photographic gear to make David Bailey look like an amateur. Then he, Mrs. Miller and the charming Miss Miller were packed off to the kitchen while Duncan and I turned the living room into a cross between the basement at Broadcasting House and the recording room at Little Menlo.

The interview was fine all the time we used the tools of my trade .. microphone and tape recorder, but when we reached the point where Duncan let down the recorder on his Triumph phonograph, my mind went as blank as the wax. My idea was to keep the tape recorder running so there would be two recordings of that part of the interview, one on tape and one on wax.

Eventually I managed to get through this part of the chat without stopping, coughing, dropping something or forgetting what I was saying. To preserve what remains of my reputation as a professional broadcaster, I shall refrain from disclosing just how many takes we made.

The whole interview completed, I then had to record on tape the sound of the wax recording. This was achieved by the simple expedient of stuffing my microphone down the horn of the Triumph while Duncan replayed our cylinder recording.




When I got to my studio in Maidstone the following day to edit the tape I had another crackpot idea. Instead of just giving the listeners a snatch of the interview on wax, why not fade out the tape recording, fade up the wax recording for its full two minutes' duration and then fade back into the tape recording. So I lined up three tape machines: one with the taped interview, one with the recording of the wax cylinder and the third to record the final "mix".

I started the recording machine and then the machine replaying the main taped interview. Then at a pre-determined point I started the tape of the wax cylinder and keeping my fingers crossed (not easy when operating studio equipment) faded gently out of the taped interview and slowly brought up the wax cylinder section so that the words coincided exactly. With the main taped interview faded out completely, I spooled it on "fast forward" to a pre-marked point on the tape and when the recording of the cylinder neared its end, I restarted the main interview and "cross-faded" the two again, to come out of 1900 recording quality back into 1985, with the speech coinciding.

Despite the complicated description, it is really quite a simple technique ... if you have three pairs of hands controlled by one brain! It took me an hour and a half to record the "cross fades" to my satisfaction ... and they represented about ten seconds in a total interview of eight and a half minutes.

But the result was worth all the trouble: an apparently straightforward radio interview dissolving miraculously into the fizzing crackle of a phonograph recording and then back again.

But the whole episode brought home to me the rigours of acoustic recording ... whether on disc or cylinder. No convenient meters to indicate recording levels, no sensitive microphones or recording tape. Just a horn, prone to rattles; a variety of diaphragms, just choose one and hope for the best; and a wax recording medium which might - or might not - be just the right temperature or consistency to accept a recording. Make a mistake halfway through and there's no convenient re-recording over the offending piece of tape, no razor blade editing of "fluffs"; just the prospect of re-recording the whole item, probably several times until it is just right. I shudder to think what my wireless colleagues and I would do if we had to rely on acoustic cylinder recorders. Do you think the BBC would issue us with shaving machines to erase all those mistakes which now end up on the cutting room floor?

THE PHOTOGRAPH on the BACK COVER shows Duncan Miller (on the left) and Colin Johnson in the midst of their mixed-technology recording session. Whose hands are which? 

Talking of shaving machines, have you ever thought how odd this name must sound to the layman? I well recall the look of amused bewilderment on the part of the auctioneer when one first appeared in a sale at Christie's. An early Philishave? - Ed.



